



Mu 793.27 Hofer
A Greek frieze

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GREEK FESTIVAL SERIES

Arranged by MARI RUEF HOFER

<u>A GREEK FRIEZE</u>50
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A GREEK FRIEZE

More and more is the attention of the modern student being drawn to the technique of Ancient Greek art as exemplified in reliefs, statuary and vase. The "Fragments" of old Greek Music, which have drifted down to us by way of ancient Roman transcription, make a most fitting accompaniment for the interpretation of these classic poses. The "Ode to the Muse" admirably portrays the exalted moods of a Sacrificial Dance, a plan for which is presented in the Frieze below.

The graceful, yet heroic lines of the flying figures of the cover piece, present an excellent study in Greek Dance poses. Each figure may serve as a model, arms, feet, turn of head and body, distribution of drapery, are all bits of the technique of Greek art and deserve the strictest attention of the student. Much of the so-called modern Greek dancing is too sinuous or again is too strongly modeled on stiff Egyptian lines. This bit of Frieze reveals simplicity, strength and grace, wrought into broad freedom of movement.

While aiming to preserve the splendid action of the antique model, the directions below offer a variety of poses, telling the story of a Sacrificial Ceremony. These are set to the six distinct musical motives, which make a very satisfactory representation, not too difficult for young girls with some aesthetic training. Much individual practice is necessary to gain flow of line. All mawkishness must be avoided and the mind concentrated on the motive to be developed. This dance should not be attempted with young children. From 8 to 20 may take part and should be performed against a flat hanging or curtain, of one tone.

Directions

I. ENTRANCE. A chain of figures enters from right side of stage, alternately facing front and back in profile, leader facing front, right hand leading. Arms of each girl extend right up, left down, well stretched from tip to tip, eyes follow raised arm. The arms retain this position thru the first figure and are not raised or lowered, change being effected by turn of body. Arms form a zigzag line the entire length of chain. Repeat music until chain is on stage.

Pattern for feet is run-run-run-runhold-hold-hold, four small running steps beginning with left foot and holding on right. Arms are reversed on "runhold," also heads turned in direction of raised arm. 2 measures are required for figure which is performed twice to the music. Each part is repeated. Play music I. Repeat.

II. GARLANDS. Repeat movements of No. 1. in place, by balancing from foot to foot, changing position of arms and head, simultaneously as line swings right to left. Play Music II., Repeat.

III. LIBATION. Chain now runs left to above pattern for feet, all raise both arms to left, offering a libation to the Gods. Reverse position by running right, raise right hand as if pouring into the cupped left hand below, bending body forward and down. Play Music III. Repeat.

IV. PRAYER. Again to same pattern for feet, all run right, raise both arms, heads upwards, palms facing — left arm only chest high — take the attitude of prayer. Reverse position to left. Play Music IV. Repeat.

V. APPEAL. With same pattern for feet, run to right, stretch both arms upward, heads thrown back, palms upward. Reverse to left and sustain the gesture, expressing great fervor, as this is the climax of the music. Play Music V. Repeat.

VI. SUBMISSION. All turn to right, extend drooping arms over head sunken on chest, and with two well sustained walking steps to the measure, pass slowly out on the right side of the stage. Repeat Music VI. as often as necessary for the exit.

COSTUME. Robes are made of soft, pale tints in cheese-cloth, silk-aline or chiffon, not too short, with contrasting veils knotted into the shoulder, like figures of relief. These falling from shoulder or caught at waist are effective and need not be too expensive. The hair is psyche knot of curls and bound in fillet. Wear real or simulated sandals, made by binding the feet with gold cords. Under most circumstances it is best to wear hose the same tint as the dress.

ODE TO THE MUSE

MU 793.27

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Ancient Greek

Sustained and with expression

I. *mp* emphasize melody in bass

II *Broadly* *Markedly* III *dolce*

Smoothly *pp* IV *mp*

Broadly, with gusto *mf* V *f* *dim*

Subdued *p* VI *Echoing* *pp*

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FRANCES TERRY

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